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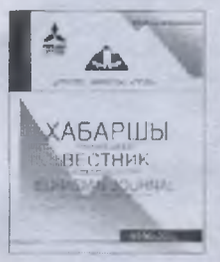

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ARTISTIC DISCOURSE IN THE WORKS OF BILINGUAL WRITERS

This article clarifies the basic concepts of discourse and literary discourse. Discourse, in our opinion, can be defined as the ideological formalized speech activity of a language personality, which forms the verbal space of a particular science or art in interaction with other participants in this activity (active or passive), and also as a result of this activity – text or a collection of texts taking into account their communicative and extralinguistic characteristics. From this it follows that every text, taking into account its communicative and extralinguistic characteristics, is a discourse, i.e. a product of discourse, or, in another way, a discourse in the narrow sense of the word. For this reason, the ancient texts, which do not directly enter into communication, but need decoding, can not be regarded as discourse. Literary discourse in the narrow sense of this term can be defined as a fictional one, in which the depicted world corresponds to reality indirectly, refracting through its individual-author's perception, being transformed in accordance with the author's intention, i.e. conceptualized.

Key words: discourse, literary discourse, text, communication, phraseological unit.

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Билингв жазушылар шығармаларындағы көркем дискурс

Мақалада негізгі дискурс, көркем дискурс ұғымдары қарастырылады. Біздің пікірімізше, дискурсты белгілі бір ғылым немесе өнер кеңістігінде сол саладағы басқа қатысушылармен (белсенді немесе белсенді емес) вербалды әрекет жасайтын тілдік тұлғаның идеологиялық тұрғыдан қалыптасқан сойлеу әрекеті, сонымен қатар коммуникативті және экстралингвистикалық сипаттамасын ескере отырып осы әрекеттің нәтижесі болып табылатын мәтін немесе оның жиынтығы ретінде анықтауға болады. Бұдан келіп шығатыны, коммуникативті және экстралингвистикалық сипаттамаларын ескере отырып қарастырылатын кез келген мәтін дискурс, яғни дискурс өнімі болып табылады деуге болады немесе сөздің тар мағынасында дискурс ретінде қарастырылады. Осы себептен тікелей қарым-қатынасқа түспейтін, бірақ мағынасын ашуды талап ететін ежелгі мәтіндер дискурсты болып табылмайды. Көркем әдебиет дискурсты осы терминнің тар мағынасында жеке автордың қабылдауы арқылы автордың интенциясына сәйкес өзгеретін, яғни концептуалданатын, шынайы өмірмен жанама түрде бейнеленетін өмірде болатын жасанды деп анықтауға болады.

Түйін сөздер: дискурс, көркем дискурс, мәтін, қарым-қатынас, фразеологизм.

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Художественный дискурс в произведениях писателей-билингвов

В данной статье уточняются основные понятия дискурса и художественного дискурса. Дискурс, по нашему мнению, можно определить как идеологический оформленную речевую деятельность языковой личности, которая формирует вербальное пространство той или иной науки или искусства во взаимодействии с другими участниками этой деятельности (активными или пассивными), а также как результат этой деятельности – текст или совокупность текстов с учетом их коммуникативных и экстралингвистических характеристик. Из этого следует, что всякий текст с учетом его коммуникативных и экстралингвистических характеристик является дискурсом, т.е. продуктом дискурса, или, по-другому, дискурсом в узком смысле слова. По этой причине древние тексты, которые не вступают напрямую в коммуникацию, а нуждаются в расшифровке, не могут рассматриваться как дискурс. Художественный дискурс в узком понимании этого термина можно определить как вымышленный, в котором изображаемый мир соотносится с действительностью опосредованно, преломляясь через индивидуально-авторское его восприятие, преобразуясь в соответствии с интенцией автора, т.е. концептуализируясь.

Ключевые слова: дискурс, художественный дискурс, текст, коммуникация, фразеологизм.

Introduction

The term «discourse» is one of the central concepts of modern linguistics. Discourse (from the French «discourse» – speech) is a coherent text in conjunction with the extralinguistic, sociocultural, pragmatic, psychological and other factors [1, 6]. The study of discourse and discourse analysis are relatively young disciplines, especially in linguistics, but they cause great scientific interest and draw the attention of researchers to various aspects of discourse. In the last decade, many scientific works have been devoted in particular to the political discourse and the peculiarities of its translation. Also the great attention of philologists-scientists is traditionally paid to legal and advertising discourse, since they are relevant from the point of view of market economy subjects.

It is widely known that text is a process and the result of human speech activity. It became an object of scientific study only in the second half of the twentieth century. The linguists highlight a wide and narrow approach to the study of text. Narrow interpretation involves the identification of text units, the types of interphase communication, the study of composition, text structure. In a broad sense, text is understood as a whole symbolic form of broadcasting organization.

The researchers point out that, text is discourse with consideration of certain conditions. Linguistic study of text, the task of which is to identify not only the language inventory, but also the ratio of the linguistic and extralinguistic factors in the creation of one or other speech product, is diverse. One of the directions of such an analysis is the theory of discourse.

One of the first people, who used the term «discourse» was S. Harris, when in 1952 he published an article «Analysis of discourse». At the same time, the notion of discourse was formulated by Yu. Habermas. Under the discourse, the researcher understood a specific dialogue based on an objective analysis of reality.

In the 1970s. the terms «discourse» and «text» were identified. Under the influence of the concepts of E. Benevista and T. van Dejk (late 1970s – early 1980s), there are tendencies to differentiate these concepts. Thus, E. Benevist understood the meaning of «discourse» as speeches, inseparable from the speaker. T. van Dejk claimed that text is an abstract construction, and discourse is different kinds of its actualization, which are considered taking into account the extralinguistic factors.

The definition of the concept «discourse» was offered by foreign researchers (V. Koch, E. Benevist, A. Greimas, P. Serio, J. Courte, C. Fillmore, T. van Dyck, etc.).

Traditionally, the term «discourse» is understood as a text that is the result of a purposeful social action and a text as a collection of linguistic, speech, sociocultural, pragmatic, cognitive and psychic factors [1, 137].

A. Morokhovsky at one time expressed the opinion that discourse was «the sequence of

interrelated statements» [2, 5]. V. Zvegintsev under discourse understands «two or more sentences that are in each other in a meaningful connection» [3, 170]. V. Grigorieva identifies three main classes of use of the term «Discourse»:

1) peculairly linguistic, where discourse is seen as speech, inscribed in a communicative situation, as a kind of speech communication, as a unit of communication;

2) the notion of discourse, is used in journalism and reaches the works of French structuralists (M. Foucault);

3) discourse, is used in formal linguistics, that attempts to introduce elements of discourse concepts into the arsenal of generative grammar (T. Reinhart, H. Kapm) [4, 10].

In linguistics in unity with the concept of «discourse» the concept of «text» is defined. V. Bogdanov emphasizes that two unequal sides of discourse are speech and text. «Discourse is understood as everything that is said and written by a person, and, therefore, the terms» speech «and» text «are specific to the generic concept of «discourse « [5, 5].

V. Borotko understands the discourse as a text, but consists of communicative units of language – sentences and their associations into larger units that are in a continuous content connection, and allows us to perceive it as an integral entity [6, 8].

Experiment

The following definition was suggested by I. Susov: «The connected sequences of speech acts are called style. The statement (or sequence of statements) that is transmitted from the speaker to the listener becomes text when it is fixed in writing (or using a sound recorder). The text, therefore, appears as an «Information Trace» of the discourse that took place» [7, 40].

Linguistic science constantly draws close attention to the vivid manifestations of linguistic creativity, which are recognized as literary texts. They reveal the personality of the writer, his creative context, the individual author's style. If we talk about the relationship between the concepts of discourse and literary discourse, then taking into account the mentioned above, the use of word combinations as literary text and literary discourse as ideographically synonymous, and therefore completely inconsistent, so there is a broader sense of meanings included in the concept of literary discourse most relevant to the state of the modern science of language. It is not by chance that in scientific works over the past decades this term is increasingly used in describing the «writer-text-reader» interaction system. The term (as well as the concept it expresses) is convenient in that it covers not only the constituent components of this chain, but also extralinguistic factors, including the creator of such text, which, in fact, directs the researcher's attention to understanding the text created for the reader as a discourse

In our time, the determination of the features of the discourse of literary work is of special value. In its essence, literary discourse contains the imprint of culture at a certain stage of the development of society. The discourse of fiction promotes, first of all, the conceptualization of knowledge, which makes it possible to use them in connection with further purpose.

In the most general sense, under discourse, one should first of all understand the ideologically formed speech activity of a linguistic personality, that forms the verbal space of a specific scientific direction or art within the framework of interaction with other direct participants of this activity.

Literary discourse should be understood as a communicative act that does not necessarily and primarily pursue goals (such as question, statement, threat, promise), characteristic, for example, for interpersonal communication, or any other set of goals, inherent in other types of discourse [8].

It is known that in the territory of Kazakhstan in the period of active bilingualism, the national picture of the world first of all of two nations, Russian and native, was observed, this led to the formation of a bilingual linguistic personality, that learned the languages according to the culture of the peoples – native speakers of these languages. In this respect the work of writers of another nation (non-Russian) culture writing in Russian, bilingual authors, whom the scientific community has traditionally united into one typological community called «Russian-speaking bilingual writers» draws a particular interest.

Results and discussion

We in our work chose the works of R. Seisenbayev and A. Alimzhanov. In their works we will see different periods of life of the Kazakh people, a description of the peculiarities of life, place of residence, culture, traditions and customs, the nature of the character, which became the subject and object of the image

The appeal to the analysis of the literary discourse of contemporary Kazakh bilingual writers

is caused by the need to motivate the «peculiarity» of the character of their world picture, through which life, everyday life, culture and location of a different nationality not Russian, but Kazakh are displayed but in Russian.

The national mentality, in particular the national mentality of the Kazakh genres of oral folk art is in proverbs, sayings, phraseologicalisms, etc. Such abstract concepts as love of one's native land, sadness and compassion, a sense of ethnicity, respect for elders, veneration of Aruahs and the like are an integral part of worldview of a person, his mentality, which necessarily appear (implicitly or explicitly) in the literary discourse of one or another writer (in our case, the Kazakh).

Observations over the literary discourse of Russian-speaking writers in Kazakhstan have shown that the speech of their characters is full of diverse folk proverbs and sayings, especially the speech of aksakals, elders, respected batyrs, etc. people with a rich life experience, as those language forms and means in which similar experience of previous generations accumulated.

For example: «No matter how much you feed the wolf cub with human food, it will still become a wolf!» [9, 271] – here we will see that the author wants to convey to us the Kazakh proverb.

«A zhigit must know a lot. For him even a hundred crafts are not enough, «[9, 271].»- Wait and see. I'm in no hurry. Slowly you can catch a hare on the Serb «[10, 109].

«He does not understand, fools, that a person comes into this life crying, but leaves – sobbing» [10, 63].

«It is true. But I want you not to bite your elbows afterwards, the old woman answered quietly. – There is another proverb: If two real people converge – they will be friends until death, If two bad ones converge – they will be enemies to death» [10, 33].

«A man stumbles – it's not a problem, a woman stumbles – it is a sin. A stupid woman, will destroy not only herself, but the whole family ... « [10, 13].

Conclusion

The ability to beautifully, figuratively express is considered one of the features of the speech of the native speakers of the Kazakh language. And this is prominently represented in the literary discourse of Russian-speaking writers (in our case, Kazakhs by nationality), in which skilfully and stylistically motivated proverbs and sayings are used. In the author's narrative and the speech of the characters, the frequently used stable constructions such as aksakals / wise / old people testify to this, they say, the Kazakhs say, the people speak, as they say, which give the speech a relaxed character, and also signal about the peculiarities of national character, national consciousness, national vision the world around them by the linguistic personality of the bilingual writer. Language units represent a special cultural and historical image of the Kazakh people, their mentality in the literary discourse of Russian-speaking writers.

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